

A NEW YORK SHAKESPEARE FESTIVAL PRODUCTION
in association with Plum Productions

Joseph Papp
presents

A CHORUS LINE

Conceived, Choreographed and Directed by
Michael Bennett

Book by
**James Kirkwood &
Nicholas Dante**

Music by
Marvin Hamlisch
Co-Choreographer
Bob Avian

Lyrics by
Edward Kleban

Setting by
**Robin
Wagner**

Costumes by
**Theoni V.
Aldredge**

Lighting by
**Tharon
Musser**

Sound by
**Abe
Jacob**

Orchestrations by
**Bill Byers, Hershy Kay
& Jonathan Tunick**

Music Coordinator
**Robert
Thomas**

Vocal Arrangements by
Don Pippin

Musical Direction, National Company
Alphonse Stephenson

Associate Producer
Bernard Gersten

A CHORUS LINE has been made possible by a contribution from LuEsther Mertz, Chairman of the Board of the New York Shakespeare Festival. All income from this production is used to help support the Festival's work at the Public Theatre, free Shakespeare in the Park and the Mobile Theatre.

WITH (in alphabetical order)

SCOTT AUSTIN
KEVIN BLAIR
JANE BODLE
ROXANN CABALLERO
RANDY CLEMENTS
ANNETTE COPPOLA
LOIS ENGLUND
PETER FITZGERALD
LAURIE GAMACHE

CHRISTOPHER GREGORY
STEVEN HACK
JAN LEIGH HERNDON
LINDA HESS
DARLA HILL
CHIKAE ISHIKAWA
TIM JOHNSON
GIB JONES
WAYNE MELEDANDRI
EVAN PAPPAS

SCOTT PEARSON
REGGIE PHOENIX
SCOTT PIOTTI
SAM PIPERATO
MELISSA RANDEL
MARK RUHALA
ROBERTA STIEHM
TAMMY WISE
LESLIE WOODIES

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CAST OF CHARACTERS

Don	SCOTT AUSTIN
Mike	KEVIN BLAIR
Maggie	JANE BODLE
Diana	ROXANN CABALLERO
Roy	RANDY CLEMENTS
Linda	ANNETTE COPPOLA
Val	LOIS ENGLUND
Frank	PETER FITZGERALD
Kristine	LAURIE GAMACHE
Mark	CHRISTOPHER GREGORY
Greg	STEVEN HACK
Sheila	JAN LEIGH HERDON
Tricia	LINDA HESS
Vicki	DARLA HILL
Connie	CHIKAE ISHIKAWA
Butch	TIM JOHNSON
Scot	GIB JONES
Paul	WAYNE MELEDANDRI
Al	EVAN PAPPAS
Zach	SCOTT PEARSON
Richie	REGGIE PHOENIX
Scooter	SCOTT PIOTTI
Bobby	SAM PIPERATO
Judy	MELISSA RANDEL
Larry	MARK RUHALA
Bebe	ROBERTA STIEHM
Lisa	TAMMY WISE
Cassie	LESLIE WOODIES

UNDERSTUDIES

Babe—Annette Coppola, Linda Hess; *Cassie*—Jane Bodle, Laurie Gamache; *Connie*—Linda Hess; *Diana*—Jane Bodle, Annette Coppola, Linda Hess, Roberta Stiehm; *Judy*—Darla Hill, Tammy Wise; *Kristine*—Annette Coppola, Tammy Wise; *Maggie*—Roxann Caballero, Annette Coppola; *Sheila*—Darla Hill; *Val*—Jane Bodle, Linda Hess, Al—Randy Clements, Christopher Gregory, Gib Jones, Mark Ruhal; *Bobby*—Peter Fitzgerald, Scott Piotti; *Don*—Randy Clements, Christopher Gregory, Gib Jones; *Greg*—Peter Fitzgerald; *Larry*—Scott Austin, Kevin Blair, *Mark*—Kevin Blair, Gib Jones, Scott Piotti; *Mike*—Scott Austin, Steven Hack, Scott Piotti, Sam Piperato; *Paul*—Evan Pappas; *Richie*—Tim Johnson; *Zach*—Randy Clements.

THE ORCHESTRA

Associate Conductor/Pianist—James May; *Woodwinds*—Steve Robbins, Randy Russell; *Trumpets*—Hollis Burridge, Laura Scoble, Michael Carrier; *Trombones*—Jamie Marshall, Grizwald Gifford, Howard Hedges; *Guitar*—Peter Harris; *Bass*—Jim Stemple; *Drums*—Arnold Kinsella; *Percussion*—Robert Greenfield; *Orchestra Personnel Manager*—Herbert Harris

MUSICAL NUMBERS

I Hope I Get It	Company
I Can Do That	Mike
"And..."	
At the Ballet	Bobby, Richie, Val, Judy
Sing!	Sheila, Bebe, Maggie
Hello Twelve, Hello Thirteen, Hello Love	Kristine, Al
Nothing	Company
Dance: Ten; Looks: Three	Diana
The Music and the Mirror	Val
One	Cassie
The Tap Combination	Company
What I Did For Love	Company
One: Reprise	Diana and Company

AN AUDITION Time: Now Place: Here

A CHORUS LINE IS PERFORMED WITHOUT AN INTERMISSION

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**HAMMOND, LOWREY, KIMBALL, WURLITZER, CONN.
RODGERS, GULBRANSEN, KAWAI AND AEOLIAN**

SCOTT AUSTIN (Don) joins *A Chorus Line* direct from Las Vegas, where he was lead dancer in a nightly revue. A native of Massachusetts, he trained with both the Berkshire Ballet and Olga Dunn dance companies as both a principal and lead dancer. He also appeared on Merv Griffin's *Dance Fever* syndicated television show.

KEVIN BLAIR (Mike), originally a model from St. Louis, Mo., made his professional debut on the *Dinah Shore Show*, where he represented Six Flags Over Mid-America for the "Stairway to Stardom" competition. Besides performing, Kevin enjoys horseback riding, running on the beach, and playing chess.

JANE BODLE (Maggie), originally from Laurence, Kansas, has been studying ballet/musical-theatre at the University of Utah in Salt Lake City. She has performed in industrials, student and regional productions and *A Chorus Line* is her professional debut. She is thrilled to have as a career what she loves most.

ROXANN CABALLERO (Diana) comes to the company from San Francisco where she was a recent grad of the University of California at Berkeley. She studied with the Actors Lab in Oakland and at the American Conservatory Theatre. Roxann performed with the Magic Theatre in San Francisco and has had leading roles in *The Fantasticks*, *Three Sisters*, *Godspell*, *The Maids*, *Wonderful Town*, and has performed in dinner theatres and cabarets throughout the Bay Area, including leading roles in *Cabaret*, and the long-running *Berlin 1932*.

RANDY CLEMENTS (Roy) is a graduate of Stephens College, where he was one of the first males to graduate from that prestigious women's college. He has appeared in several dinner theatre productions in Dallas and Kansas, and was once a student of Niell Hess. He plans a career in opera.

ANNETTE COPPOLA (Linda) most recently appeared with the *New York Renaissance Festival*. She played a leading role in *Night Visions*, an original musical, and appeared as a singer/specialty dancer in *110 in the Shade*. Annette danced her way through *Unicorn Tales*, an NBC-TV Special. She teaches jazz dance for the Ballet des Jeunes and the Northeastern Ballet Summer School.

LOIS ENGLUND (Val) played Val in the Broadway company of *A Chorus Line*, as well as touring with the International and National companies. She then appeared in Bob Fosse's *Dancin'*, performed in the film version of *Annie*, and can be seen on television selling cars, banks and soap, and as Val in the *A Chorus Line* commercial.

PETER FITZGERALD (Frank) is a former member of the Young Americans, and was born and raised in Orange County, California. A scholarship student at Phyllis-Cyr Academy, his credits include, *The Tempest*, *The Fantasticks*, *Man of La Mancha*, *Bye, Bye Birdie*, and *Gypsy*. *A Chorus Line* marks his professional stage debut.

LAURIE GAMACHE (Kristine) comes from Des Moines, Iowa, to make her professional debut with *A Chorus Line*. She recently received her B.F.A. degree in dance from Stephens College. There she danced Charles Weidman's *Brahms Waltzes* and Sugarplum in *Nutcracker*. She has also danced as a member of the Harriette Ann Gray Modern Dance Company.

CHRISTOPHER GREGORY (Mark) is a Las Vegas native who has appeared in shows at many top hotels, including Caesar's Palace; the Desert Inn; the Las Vegas Hilton; Aladdin Theatre of the Performing Arts; Maxim Cloud 9 Lounge where he was a member of a group called The Golden Arrows; and the Tropicana where he appeared in the Follies Bergere. He trained in ballet, jazz, and tap for 10 years with his parents at their studio, "The Talent Centre". In addition, he plays the drums and has performed four years with the Harmony Express at the Reno International Jazz Festival.

STEVEN HACK (Greg), originally from St. Louis, made his professional debut in the movie *Grease*, his Broadway debut in the ill-fated *Coolest Cat In Town*, and can be seen in ads and commercials for Burger King, Dr. Pepper, and Virginia National Bank as well as in many current films. Steven has also danced with the American Dance Machine and is thrilled to finally join *A Chorus Line*.

JAN LEIGH HERNDON (Sheila), originally from Raleigh, North Carolina, has performed roles throughout the country and abroad in *Carousel*, *Cabaret*, *Brigadoon*, *Hello Dolly!* and *Godspell*. Her favorite role before Sheila was Mary in *Mary Poppins*. Prior to New York residence Jan studied at North Carolina School of the Arts, danced soloist with several ballet companies, acquired a B.F.A. degree and has danced on the *Dinah Shore Show*.

LINDA HESS (Tricia) began her professional career with the New York City Ballet Company at the age of eleven. She performed in many ballets, including *The Nutcracker* and *Coppelia*, for three years. She also performed as a demi-soloist at the Jacob's Pillow Dance Festival. In addition, Linda has been in many musicals, including *Oliver*, *The Fantasticks*, *Peter Pan*, *Oklahoma* and *Once Upon a Mattress*. This is Linda's first national tour.

DARLA HILL (Vicki) was born in Anderson, Indiana, and started to dance at the age of six. She moved to West Palm Beach, Florida, where she majored in theatre. She moved on to New York at eighteen to further studies in her craft. She has appeared in *Oklahoma*, *Stop the World, I Want to Get Off* and *Breakfast at Tiffany's*. Television appearances include *Merv Griffin* and *Tomorrow Coast to Coast*. She is a believer in "reaching for the stars."

CHIKAE ISHIKAWA (Connie) has been seen on stage in *Sesame Street Live* at Madison Square Garden, and in *Treemonisha* at the Los Angeles Shrine Auditorium. A former member of the East West Players, she appeared in many musicals including *West Side Story*, and *Boys from Syracuse*. She has been a news reporter for Fuji Television and Japan Television. Her

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commercials include the 1981 First National Bank of Chicago spot and she has appeared in many nightclubs in Los Angeles as a jazz singer.

TIM JOHNSON (*Butch*) just recently returned from the 1981 World Cruise aboard the S.S. Rotterdam, where he was featured singer and dancer in the musical revues. Born and raised in Cleveland, Ohio, he was a scholarship student at the school of Cleveland Ballet. A graduate of Baldwin-Wallace College Conservatory of Music, Tim's other credits include the Kenley Players' production of *The Wiz*, and stock productions of *Godspell*, *Roar of the Greasepaint* ... and *South Pacific*.

GIB JONES (*Scot*) was born in Warren, Pennsylvania, and left in '76 to pursue a career in musical theatre. After a year of performing at Opryland U.S.A. in Nashville, Tennessee, he went to Florida and performed in various dinner theatre productions. One of his favorite roles there was *Tulsa* in *Gypsy*. Gib recently completed *George M* at Artpark in Lewiston, New York, and is now very happy to be in the company of *A Chorus Line*.

WAYNE MELEDANDRI (*Paul*), from Pittsburgh, Pennsylvania, has joined *A Chorus Line* on an internship from Carnegie-Mellon University where he has studied for three years. In May of 1981 he received his B.F.A. in music theatre.

EVAN PAPPAS (*Al*) comes to us from San Francisco, where he just finished a long run in *Beach Blanket Babylon Goes To The Stars*. He has appeared as Tony and Arab in *West Side Story*, Bobby in *Company* and Patrick in *Mame*. Evan has also been a guest singer-dancer in the San Francisco Opera's annual *Fol De Rol*.

SCOTT PEARSON (*Zach*) created the role of Zach in the Australian production of *A Chorus Line*, also playing the role on Broadway. He has been on Broadway as well in *Promises, Promises*, *The Apple Tree*, *Cabaret*, *A Joyful Noise* and *Forty Carats*, and toured with *The Boys in the Band*. Other credits include the films *Silent Movie*, *No Way to Treat a Lady*, *Dusty and Sweets McGee*, and nightclub acts with Shirley MacLaine and Ann-Margret.

REGGIE PHOENIX (*Richie*), a native New Yorker, was last seen in his home town in the Urban Arts Corps production of *Homeseekers*. He was also seen in Lincoln Center's production of *Lion and the Jewel*. Reggie's dance credits span from Fusion Dance Company in Miami to Alvin Ailey and La Rocque Bey, as well as the Brooklyn College Dance Theatre. Other stage credits include *Finian's Rainbow* and *Sweet Charity*.

SCOTT PIOTTI (*Scooter*), from San Mateo, California, recently received his Bachelor's degree from Stanford University. His involvement in high school and college gymnastics steered him toward the dance world. After training with Carol Connors at the Dupree Dance Academy in Los Angeles and Richard Gibson at the Pacific Dance Center in San Francisco, he spent a year performing with the Zohar Modern Dance Company. His student and regional productions include *Guys and Dolls*, *Oklahoma*, *The Fantasticks*, and *Babes in Toyland*.

SAM PIPERATO (*Bobby*) moved to New York after graduating Interlochen Arts Academy in 1979. He appeared last year in the premiere of *Tribes* at the Inner City Cultural Center in Los Angeles. Sam hopes to finish his tour without being drafted.

MELISSA RANDEL (*Judy*) was born in Portland, Maine, and made her professional debut at five, munching potato chips on a TV commercial. More recently she spent six months in Mexico City doing nightclub and TV work with a magic show. On the west coast Melissa has appeared in musicals including *My Fair Lady*, *Carousel* and was featured in *See Saw* and *West Side Story*.

MARK RUHALA (*Larry*) was last seen on Broadway in the chorus of *Broadway Follies* at the Nederlander Theatre. A native of Flint, Michigan, he is a protege of Ric Mitchell and has been a featured dancer with the Ric Mitchell Dancers. He previously appeared in *Anyone Can Whistle* at the Berkshire Theatre Festival and was featured in *Summer in Stockbridge*, a cabaret show.

ROBERTA STIEHM (*Bebe*) has danced since the age of 8 and was classically trained by Loyce Houlton of the Minnesota Dance Theatre, where she became principal dancer. She was featured in ballets such as Balanchine's *Allegro Brillante*, *Concerto Barocco*, and *Le Corsaire*, and has danced abroad with the Batidor Dance Company of Israel and on television with the South African Broadcasting Company. Her professional stage credits include *Carousel*, *Camelot*, and *Annie Get Your Gun*. Other credits include *Company*, *Jacques Brel...*, and *Cabaret*. Most recently, she appeared with the Minnesota Orchestra's *A Night at the Pops* featuring songs of Cole Porter.

TAMMY WISE (*Lisa*), a licensed cosmetologist from New Jersey, has studied dance since she was nine years old. She has performed with the North Jersey Ballet Company for six years and performed with the Lubo Opera Company also. After working in *Brigadoon*, *The Music Man* and *Pippin*, Tammy is excited about making her professional debut in *A Chorus Line*.

LESLIE WOODIES (*Cassie*) was born and raised in Boston, where she trained and performed with the Boston Ballet Company for a grand total of thirteen years. She has 75 ballets in her repertoire, including 14 Boston Ballet Premieres and 25 World Premieres. Her favorite roles are as a principal in Balanchine's *Concerto Barocco*, The Mother in Agnes de Mille's *Fall River Legend*, and a soloist in Paul Taylor's *Aureole*. In addition to modelling and TV work, she toured the United States and Europe as a member of Dennis Wayne's Dancers, and appeared on the PBS Dance in America Series with Dan Wagoner's *George's House*.

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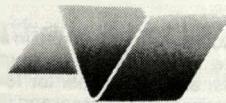
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MICHAEL BENNETT (*Director, Choreographer*) has worked on nine Broadway musicals, *A Joyful Noise*, *Henry, Sweet Henry*, *Promises, Promises*, *Coco, Company, Follies, Seesaw*, *A Chorus Line* and *Ballroom*, winning six Tony Awards and two Drama Desk Awards in the process. In 1973 he made his debut as a dramatic director in *Twigs*. *A Chorus Line*, conceived, choreographed, directed and coproduced by Michael Bennett, was voted Best Musical by *Cue Magazine* in 1975. the following year the show was honored with nine Tony Awards including Best Choreography and Best Director of a Musical. The Pulitzer Prize for a drama was awarded to Michael and the other authors of *A Chorus Line*. In 1979, Michael Bennett and Bob Avian were awarded the Tony Award for Best Choreography for *Ballroom*.

JAMES KIRKWOOD (*Author*) was a Broadway and television actor before taking up writing; he was also one half of the comedy team of Jim Kirkwood and Lee Goodman. His novels include *There Must Be A Pony!*, *Good Times/Bad Times*, *P.S. Your Cat Is Dead!*, *Some Kind of Hero* and one nonfiction book, *American Grotesque*. He has dramatized *There Must Be A Pony!* for the stage as well as *P.S. Your Cat Is Dead!* which was produced on Broadway in 1975 and revived for a ten month off-Broadway run in 1978. Another play, *U.T.B.U.* (*Unhealthy To Be Unpleasant*) was produced in 1966. His new novel, *Hit Me With A Rainbow!* was just published. (1976 Tony Award: Best Book of a Musical.)

NICHOLAS DANTE (*Author*). A New York City-born Puerto Rican. Real name: Conrado Morales. Danced in the chorus line of *Applause*, *Smith, Ambassador*, etc. and various television shows. He is a Nicheren Shoshu Buddhist and chants Nammyohorenge-kyo for further development of his life. *A Chorus Line* is his first professional effort as a writer. (1976 Tony Award: Best Book of a Musical.)

MARVIN HAMLISCH (*Composer*) is a graduate of the Juilliard School of Music and Queens College. He has composed the scores for 14 motion pictures and received his first Academy Award nomination for *Life Is What You Make It* from the movie *Kotch*. In 1974 he received three Academy Awards: Best Song and Best Score for the motion picture *The Way We Were*, as well as Best Adaptation for his work on *The Sting*. Mr. Hamlisch's talents have not been limited to composing, having recently produced the musical adaptation of John Osborne's play, *The Entertainer*, which starred Jack Lemmon and Ray Bolger. It received five Emmy Award nominations. Mr. Hamlisch made his theatrical debut with *A Chorus Line*. (1979 Tony Award: Best Musical Score.)

EDWARD KLEBAN (*Lyricist*) is a composer/lyricist who made his debut doing the lyrics for *A Chorus Line*. Mr. Kleban is a graduate of the High School of Music and Art and Columbia University. He has been a member of Lehman Engel's B.M.I. Musical Theater Workshop for ten years. His theatre songs have appeared at the Cafe La Mama, The Revue in East Hampton and the Manhattan Theater Club. He has

written television songs for Mel Brooks, Marlo Thomas, Phyllis Newman, Sally Kellerman and Priscilla Lopez, among others. His first song for a film is in Robert Wise's *The Hindenburg*. (1976 Tony Award: Best Lyrics.)

BOB AVIAN (*Co-Choreographer*) has been an integral part of every Michael Bennett production for the past ten years and has worked as Associate Choreographer and/or Assistant Director for him on such productions as *Henry*, *Sweaty Henry*, *Promises, Promises*, *Coco, Company, Follies, Twigs, Seesaw* and *God's Favorite*, as well as numerous television shows and major industrials. As a performer, he was on Broadway in *West Side Story*, *Funny Girl*, *Henry, Sweet Henry*, and the national companies of *Carnival* and *Hello, Dolly!* In 1979 Michael Bennett and Bob Avian won the Tony Award for Best Choreography for *Ballroom*. (1976 Tony Award: Best Choreography.)

ROBIN WAGNER (*Set Director*) has designed many productions for Broadway, off-Broadway and regional theaters, some of which are *Mack and Mabel*, *Seesaw*, *Sugar*, *Jesus Christ Superstar*, *The Great White Hope*, *Inner City*, *Promises, Promises*, *Lenny*, *Hair*, *Sgt. Pepper on the Road* and *42nd Street*. He also designed for TV, film, and The Rolling Stones tour for 1975.

THEONI V. ALDREDGE (*Costume Designer*), Greek-born, has been the New York Shakespeare Festival's principal designer since 1960. Her credits include over 90 Broadway shows and numerous off-Broadway productions. For her work in the theater she has received Tony nominations, Drama Desk, Variety Drama Critic's, and Maharam Awards. She has also designed for television (for which she received an Emmy nomination), films, opera, and ballet. For *The Great Gatsby*, she won an Academy Award, the British Society of Film and Television Award for Best Costumes.

THARON MUSSER (*Lighting Director*) has created the lighting for many Broadway productions including *42nd Street*, *God's Favorite*, *The Good Doctor*, *The Sunshine Boys*, *The Prisoner of Second Avenue*, *Follies*, (for which she won a Tony Award), *A Little Night Music*, *Applause*, *The Lion In Winter*, *J. B.*, *Long Day's Journey Into Night* and *Mame*. Her repertory designing credits include The Phoenix Theatre, National Repertory Theatre Company, American Shakespeare Festival, and the Dallas Civic Opera. She designed the lighting for *Mack And Mabel*, *Scapino*, *The Wiz* and *Same Time, Next Year*. (1976 Tony Award: Best Lighting Design.)

ABE JACOB (*Sound Design*). In addition to *A Chorus Line*, he has created the sound of *Jesus Christ Superstar* and *Sgt. Pepper* for Tom O'Horgan, *Pippin* and *Chicago* for Bob Fosse, and *Rockabye Hamlet* for Gower Champion.

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DON PIPPIN (*Vocal Arrangements*) has had a distinguished career which includes such shows as *Mack and Mabel*, *Seesaw*, *Applause*, *Mame*, *110 In The Shade* and *Oliver*, which won him the Tony for Best Musical Direction. His composing talent has been represented by off-Broadway productions of *Fashion and Contrast*.

ROBERT THOMAS (*Music Coordinator*) received a B.S. degree from Juilliard. He toured Europe with Jerome Robbins' *Ballets USA* and has been involved with the Broadway musicals *Henry, Sweet Henry*, *Promises, Promises*, *Coco, Company*, and *Don't Play Us Cheap*, and "The David Frost Show," movies and jingles.

ALPHONSE STEPHENSON (*Musical Director*) Born in Paterson, New Jersey, Mr. Stephenson began his musical formation as a pianist. He was trained as an opera conductor by Maestro George Schick and Dr. Robert Abramson of the Manhattan School of Music. Mr. Stephenson is past principal conductor of the National Chamber Orchestra of New York City.

NEW YORK SHAKESPEARE FESTIVAL has been under the leadership of Joseph Papp since its beginning as a Free Shakespeare summer festival in 1956. "Free Shakespeare" has been part of the Central Park landscape since 1957, when a flat-bed truck which had toured city parks had collapsed near Belvedere Lake. The Delacorte Theater was built there in 1962 and in 1964 the Festival developed a Mobile Theater to tour city parks and playgrounds. Seeking a year-round home and outlet for the production of new American plays, the Festival converted a New York City landmark building into the Public Theater, which opened with the original production of *Hair* in 1967. Intensely committed to the presentation of works by young American dramatists, the Festival has produced over 100 plays in its first decade at the Public. Among its award-winning productions are: *No Place To Be Somebody*, *Two Gentlemen Of Verona*, *Sticks And Bones*, *That Championship Season*, *Short Eyes*, *The Taking Of Miss Janie*, *Streamers* and *A Chorus Line*, which collectively, have won six New York Drama Critics' Circle Awards (for Best Play or Best Musical) and three Pulitzer Prizes. For television the Festival has produced three distinguished dramatic specials: *Much Ado About Nothing*, *Sticks And Bones* and *Wedding Band*. From 1973-1977 the Festival served as theatre constituent at Lincoln Center, presenting both new works and world classics at the Beaumont and Newhouse Theaters, including *Three Penny Opera*, *The Cherry Orchard* and *Streamers*, all of which were honored with Tony nominations. Joseph Papp cited fiscal and artistic factors in announcing the Festival's departure from Lincoln Center to concentrate all energies and resources at the Public Theater. The multitude of activities simmering under one roof has generated a theatrical renaissance at the landmark home on Lafayette Street and

prompted Richard Eder of the *Times* to call the Festival "the single most important and flourishing theatrical institution in the country. Recently the Festival has been represented on Broadway by five shows, all of which originated at the Public. *Miss Margarida's Way*, *The Water Engine*, *For Colored Girls*, *Runaways* and the current long-run hit, *A Chorus Line*. The Festival's most recent triumph is the centennial production of *The Pirates of Penzance*, which began as "Free Shakespeare in the Park" before moving to Broadway.

HISTORY

Prior to the first performance of *A Chorus Line* at the New York Shakespeare Festival Public Theatre, the Company had collectively appeared on Broadway in: *A Joyful Noise*, *Applause*, *Beg, Borrow and Steal*, *Bajour, Bye, Bye, Birdie*, *Bravo Giovanni*, *Breakfast at Tiffany's*, *Cafe Crown*, *Coco, Company*, *The Conquering Hero*, *Don't Bother Me, I Can't Cope*, *Follies*, *Follies Bergere*, *Flower Drum Song*, *Funny Girl*, *Georgy*, *Golden Boy*, *Golden Rainbow*, *Hallelujah, Baby!*, *Heathen!*, *Henry, Sweet Henry*, *High Spirits*, *Her First Roman*, *Here's Love*, *How to Succeed In Business Without Really Trying*, *Irene*, *Jennie*, *Jesus Christ Superstar*, *La Grosse Valse*, *Little Me*, *Lolita, My Love*, *Lost in the Stars*, *Lysistrata*, *Mack and Mabel*, *Minnie's Boys*, *Milk and Honey*, *Molly*, *Music!*, *Music!*, *Noel Coward's Sweet Potato*, *Nowhere to Go But Up*, *Of Mice and Men*, *On the Town*, *Pajama Game*, *Pippin*, *Rachel Lily Rosenbloom (And Don't You Ever Forget It!)*, *Promises, Promises*, *Seesaw*, *Sgt. Pepper's Lonely Heart's Club Band*, *Show Boat*, *Skyscraper*, *Smith, Stop the World* — *I Want to Get Off, Subways Are for Sleeping*, *Sugar, Sweet Charity*, *The Boy Friend*, *The Education of Hyman Kaplan*, *The Gay Life*, *The Happy Time*, *The King and I*, *The Rothschilds*, *The Selling of the President*, *Ulysses in Nighttown*, *Via Galactica*, *West Side Story*, *Walking Happy*, *Wild and Wonderful*, *Words and Music and Zenda*. In National Companies: *A Funny Thing Happened on the Way to the Forum*, *Applause*, *Cabaret*, *Carnival*, *Company*, *Disney on Parade*, *Follies*, *Hallelujah, Baby!*, *Hello, Dolly!*, *How to Succeed In Business Without Really Trying*, *Irene*, *Purle, See-saw*, *The Boy Friend*, *The Me Nobody Knows*, *The Music Man* and *Your Own Thing*. In Bus and Truck Tours in: *Applause*, *Call Me Madam*, *Can-Can*, *Hello, Dolly!*, *Sucker!*, *On a Clear Day You Can See Forever*, *Promises, Promises*, *Your Own Thing* and *West Side Story*. They have given a total of 37,095 performances. Collectively they have had 612 years of dance training with 748 teachers counting duplications. They spend approximately \$894 a month on dance lessons. While appearing in the shows listed here they have sustained 30 back, 26 knee and 36 ankle injuries. The characters portrayed in *A Chorus Line* are, for the most part, based upon the lives and experiences of Broadway dancers. This show is dedicated to anyone who has ever danced in a chorus or marched in step... anywhere.

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